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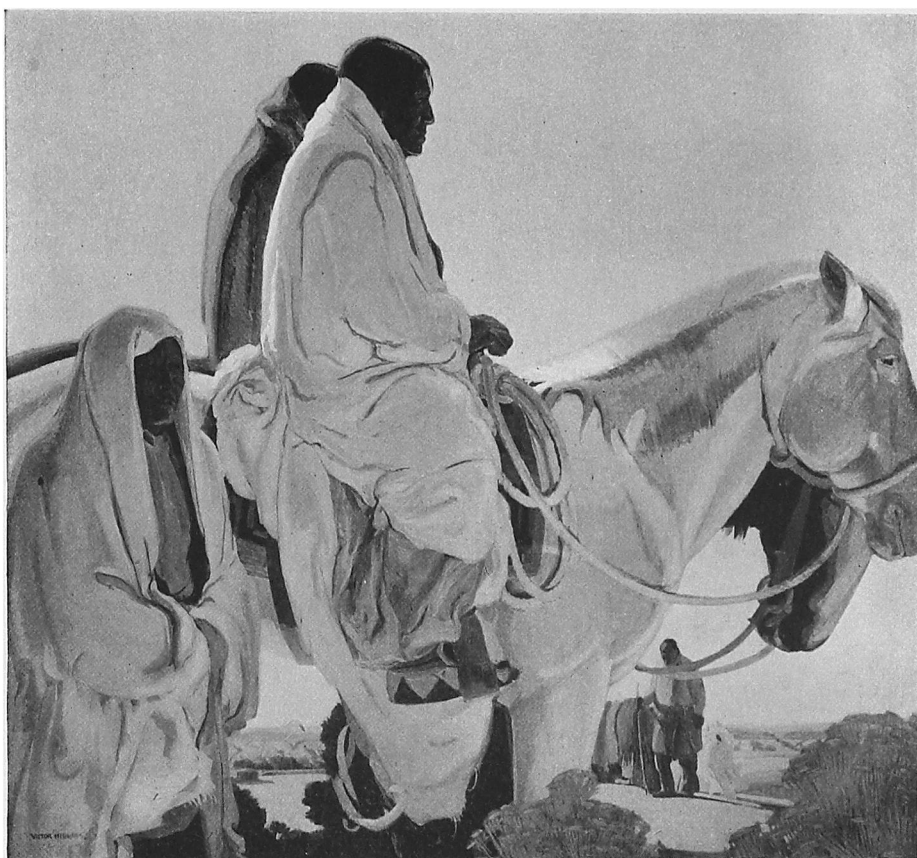
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FIESTA DAY
By Victor Higgins

*Winner of the Mr. and Mrs. Frank G. Logan Medal
—Exhibition by Artists of Chicago and Vicinity*

Exhibitions at Chicago Galleries

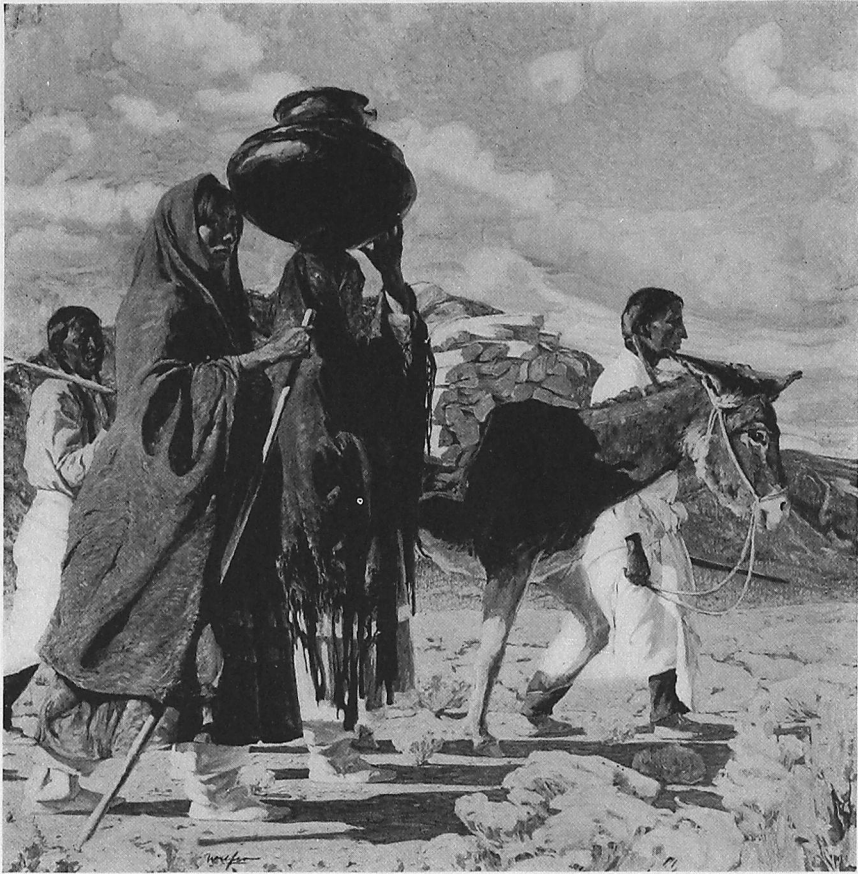
By THE EDITOR

THAT "many are called but few are chosen" to paint the semblance or the spirit of Indian life in the ancient Pueblos is rather emphasized in one's mind by a study of the Ufer-Higgins or Higgins-Ufer exhibitions at the galleries of Carson Pirie Scott & Company.

Year by year more artists go to Taos for inspiration, some, alas, go at the urge of an inspiration determined by necessity and opportunity, rather than temperament, and this it is which impedes an appreciation of this colony and its art. There are at Taos several men who have made it the field of

their life work and to the names of these one must add those of Higgins and Ufer as by nature of the elect. These two men are in sympathy with the psychology and the spirit of the people. To them the Indian is a fellowman and an art motif and his country is the land of their heart's desire. With Ufer it is the primitive strength and directness of character that appeal in the red man, his stoicism, bravery and dependence upon his own powers. To Higgins he appeals with all the dreamy universality of his mystic and symbolical nature worship, his absorption in the drama

EXHIBITIONS AT CHICAGO GALLERIES



GOING EAST
By Walter Ufer

—Courtesy Carson Pirie Scott & Co.
Awarded the Thomas B. Clarke Prize, National Academy of Design

of life rather than in the properties thereof.

Both men feel that the red man has suffered not only injustice, but slander, at the hands of white men. Indian history, they say, has been written by a people chiefly concerned with Indian extermination, and shows all the ear marks of propaganda. They point to the orderly life of Taos Pueblos, so much better regulated than the town of Taos as an indication of what the Indian can do without government regulation or support. Archaeologists attribute to this pueblo as ancient an origin as the Pyramids and even incline to the belief that this may be the cradle of Egyptian civilization. The science of the Indian, his studies of botany and zoology,

his art as seen in his blankets, pottery, jewelry and baskets finds admiration and support in the warm sympathies of these artists. Mr. Higgins further relates that voice teachers have been amazed at the theories of vocal culture developed by the singing teachers of the village who have evolved the same principles of voice production and placing as prevail in the most advanced studios. The fact that these Indians use recognized art forms to demonstrate their ideas through masques and pageants is another indication of their relationship to the races of antiquity.

These primitive people with all the essentials of a rude but dignified civilization living in a country of vast mesas, moun-

EXHIBITIONS AT CHICAGO GALLERIES

tains and majestic vistas full of color, under a blue sky and a piercing sun do indeed afford an artistic opportunity to those whose susceptibilities are attuned thereto. The low-toned soul that loves all the minor harmonies of grey and brown should stay away from Taos as should those cultured ones whose hearts and minds are still in Italy or Northern France. It is the place of the sun worshipers, the rain-bow-hued home of the colorist, the haunt of the wild-man and the poet.

Higgins fell under its spell before he had finished his schooling. Passing through New Mexico from the coast he beheld the long level yellow mesas dreaming in the white sun and the picture remained with him as though imprinted on the retina of the soul. When he finished his studies in Paris Lucien Simon gave impetus to the pull of this land at the young man's heart strings for he advised his pupil to go home and paint America with open eye and a heart that felt at home rather than homesick for Europe. Higgins went to Taos not knowing that there was a colony of artists there and he has stayed to become identified with it and shed lustre upon it. He feels absorbed by this wide country where even the most colossal feats of engineering show as mere postage stamps upon the landscape when viewed from the heights.

In his pictures one feels a wonderful sense of the eternal, the going-on of life as though one beheld the bend of a river from the deep, silent flow of which one might know it to have come from afar to flow afar into the sea of eternity. The stillness, the dignity, the white, dreaming quality of the shimmering mesas that haunted his student days is all here in his pictures, these and the picturesque beauty

of Indian life told in poetic color. The hilltop feeling that makes him think of far-off Chicago as lying low in a hot and weltering mist breathes from them a call to upper levels nearer the clear-eyed stars.

Ufer throws before us, as by magic, the very brilliance and sharp blue shadows of the desert sun, the actual presence of the Indian in his daily tasks and occupations, a Franz Hals realism and a wizardry in producing the effect of an atmosphere crystal-clear yet all-enveloping are his peculiar gifts, these and a certain sympathy with the semi-savage nature and emotions make up the sum-total of his special artistic equipment as a Taos painter. Added to this he is so perfect in the mechanics of his art that technique has become with him second nature and as much instinctive as breathing. His realism is not produced by labored care but by an innate accuracy of hand comparable to the gift which compels rather than enables the bee to build a perfect and invariable hexagon.

Both of these men are a credit to Taos and to Chicago. They have been honored alike with the first Logan medal of the Art Institute and various other of its most important awards and purchases.

We reproduce herewith Higgins' picture which secured for its author the first Logan Medal this season and the famous Ufer, "Going East," which has brought to Chicago and Taos the hitherto unheard-of honor of a first rank award at the National Academy of Design where it captured the Thomas B. Clarke prize this year.

The joint exhibition of the works of these two men at Carson Pirie Scott & Company's is indeed a blue-ribbon event and worthy of its place at the height of a brilliant season.